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Beethoven, Ludwig van
[Quartet, strings, no. 16,
op. 135, F major]
Quartet

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B42
OP.135
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Edition Eulenburg

No. 4

BEETHOVEN

String Quartet

F major

Op. 135



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Quartet

No. 17

F major
for

2 Violins Viola and Violoncello

by

Ludwig van Beethoven

Op. 135

Edited by Wilhelm Altmann



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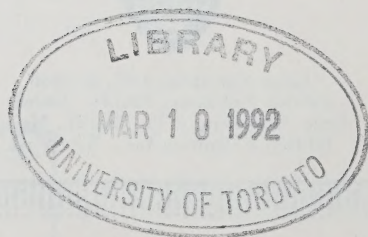
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BEETHOVEN, QUARTET IN F MAJOR OP. 135

The quartet in F major, op. 135, was Beethoven's main work in the year 1826. According to his letter to Haslinger of October 13th the work was already finished. It was intended to be short, in three movements only.

The autograph score of the Finale is to be found in the music collection of the Royal Library, Berlin (presented by Prof R. Wagerer).

The first edition which appeared in September 1827 bears the following heading:—Quatuor pour 2 Violons, Alto et Violoncelle, Composé et Dédié à son ami Jean Wolfmeier par Louis van Beethoven. Partition. Oeuvre posthume. Propriété des éditeurs. Oeuv. 135 No. 17 des Quatuors. Berlin chez Ad. Mt. Schlesinger, etc. (Edition Nr. 1448; of Parts 1444.)

The publisher Schlesinger, introduced by Karl Holz, had seen Beethoven in September 1826, and had already discussed business with regard to the work, which was as yet unfinished. Beethoven however placed it with the firm of Tendor & Manstein of Vienna for the sum of 80 ducats. He sent the quartet to these publishers on October 30th 1826 from Gneixendorf. The parts were in the composer's own hand-writing and the 1st Violin part bears this date.

It must also be mentioned that although this F major quartet is Beethoven's last work in this form, the final movement of the B flat quartet op. 130 was written still later, and was completed by November 1826.

In his chronological index, No. 262, W. A. Thayer gives the following interesting details with regard to the heading of the Finale:

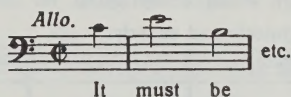
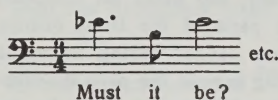
" In the spring of 1823 Beethoven's »Frau Schnaps« wrote in a diary":

"It is Saturday today and I must have some more money — It must be."

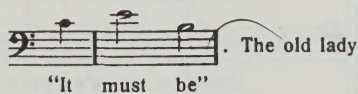
In a similar book of July 1826, C. Holz wrote:

"I gave the note to Dembscher; he laughed and asked if it must be?"

In a volume of December 1826 we find in Beethoven's own writing:



A lot follows written by Schuppanzigh and Schindler, and at the end Schindler writes:



is again after her week's money . . ."

Schindler mentions that this last circumstance caused Beethoven to compose the Finale; Holz contests this and relates the following in Vol. 3 of Gassner's Journal for German Musical Societies and Amateurs (1843, page 134; quoted

II

in Vol. 5 of Thayer's Life of Beethoven, page 301):

"Beethoven had just finished his quartet in B flat, (dedicated to Prince Galizin) and had given it to his friend Schuppanzigh for first performance, who promised it a fine reception. Beethoven, therefore, was annoyed to hear, after the production, that a well-known and opulent musical amateur D*** of Vienna was not present, but had asserted that he could have the work performed by better artists in his own intimate circle of friends, and that he could easily get the manuscript from B. This gentleman approached Beethoven shortly afterwards through a third party, and asked the composer for the parts of the latest quartet. Beethoven replied saying he would be willing to send the parts if Schuppanzigh would accept 50 fl. for the

loss of giving the first performance. Unpleasantly surprised at this message, D*** remarked to the bearer of the note: »If it must be —!« This answer was repeated to Beethoven, who laughed heartily, and immediately composed the canon: »It must be! It must be! —«

From this canon the Finale of the last quartet in F major was composed, in the late Autumn of 1826, and was entitled, »The difficult resolve«.

The inner connection between this anecdote and the statement by C. Holz of July 1826 mentioned above, is quite plain.

Here we may give the following little four-part movement, handed down in facsimile by Holz, and which Thayer, Wasilewski and Hugo Riemann consider to be a canon. — Strangely enough, all the voices are written in the same clef.

Quickly and eagerly.

It must be! *sf* yes

It must be yes It must be yes

Come on, where's your mo-ney! Come on! It must be!

Yes It must be!

It is worthy of note that, whereas the interval of a third is always used on the words "It must" both in the diaries and

in the quartet itself, the interval of a fourth appears in the above extract, at the second entry.

BEETHOVEN, QUARTETT F DUR, OP. 135

Das Quartett op. 135 in F-dur ist die Hauptarbeit Beethovens im Jahre 1826; nach seinem Briefe an Haslinger vom 13. Oktober hatte er es damals schon fertig. Er hatte es von vornherein kurz angelegt und zunächst nur auf drei Sätze berechnet.

Die autographe Partitur des Finale befindet sich in der Musiksammlung der Königl. Bibliothek zu Berlin (Geschenk von Prof. R. Wagerer).

Die im September 1827 erschienene Erst-Ausgabe hat den Titel: Quatuor pour 2 Violons, Alto & Violoncelle, Composé & Dédicé à son ami Jean Wolfmeier par Louis van Beethoven. Partition. Oeuvre posthume. Propriété des éditeurs. Oeuv. 135 No. 17 des Quatuors. Berlin chez Ad. Mt. Schlesinger etc. (Verlags-No. 1448, bzw. der Stimmen 1444.)

Der Musikverleger Schlesinger war, von Karl Holz eingeführt, im September 1826 bei Beethoven gewesen, und hatte mit ihm bereits über dieses damals noch nicht vollendete Quartett verhandelt, für das er ein Honorar von 80 Dukaten bei der Firma Tendler & Manstein in Wien hinterlegte. An diese sandte es Beethoven am 30. Oktober 1826 von Gneixendorf aus. Dieses Datum trägt auch die I. Violine der von ihm eigenhändig geschriebenen Stimmen.

Erwähnt sei noch, daß, wenn auch dieses F-dur-Quartett Beethovens letztes Werk dieser Gattung ist, der Schlußsatz des B-dur-Quartetts op. 130 noch später entstanden und im November 1826 vollendet worden ist.

W. A. Thayer gibt in seinem Chronol. Verz. unter No 262 hinsichtlich der Überschrift des Schlußsatzes folgende interessante Details:

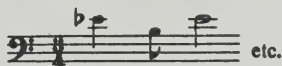
„ In einem Konversations-Hefte aus dem Frühjahr 1823 schreibt Beethovens alte »Frau Schnaps«:

„Es ist heute Samstag und ich muss wieder Geld haben. — Es muss seyn.“

In einem ähnlichen Hefte vom Juli 1826 schreibt C. Holz:

„Dem [Hofkriegsagenten] Dembscher habe ich das Billet gegeben; er lachte und fragte, ob es sein muss?“

In einem Hefte vom Dezember 1826 steht von Beethovens Hand:

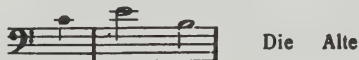


Muss es seyn?



Es muss seyn

Darauffolgt Mehreres von Schuppanzigh und Schindler geschrieben, welches in Schindlers Schrift so schließt:



„Es muss seyn“
braucht wieder ihr Wochengelt . . .“

Schindler erwähnt, daß letzterer Umstand Beethoven zur Komposition des Finales angeregt habe; Holz bestreitet dies, erzählt vielmehr im 3. Bande von Gafners Zeitschrift für Deutschlands Musikvereine und Dilettanten (1843,

S. 134; im 5. Bande von Thayers Beethovens Leben S. 301 wieder abgedruckt):

„Beethoven hatte eben sein Quartett in B (dem Fürsten Galizin gewidmet) vollendet, und überließ das Manuscript seinem Freunde Schuppanzigh zur ersten Aufführung, womit sich dieser eine reichliche Einnahme versprach. Um so mehr ärgerte sich Beethoven, als er nach der Produktion erfuhr, daß sich ein in Wien bekannter wohlhabender Musikliebhaber D*** dabei nicht einfand, indem er behauptete, er könne dieses Quartett in der Folge im eigenen Cirkel und von tüchtigeren Künstlern aufführen lassen; das Manuscript von B. zu erhalten, halte ihm nicht schwer. Dieser Herr wandte sich nun wirklich in kurzer Zeit durch die Fürsprache eines Freundes an Beethoven und ließ ihn um die Stimmen zu dem neuesten Quartett ersuchen. Beethoven erklärte ihm hierauf schriftlich, er wolle die Stimmen

Schnell im Eifer.

Es muss seyn! ja

Es muss seyn ja Es muss seyn ja

Her- aus mit dem Beu- tel! Her- aus! Es muss seyn!

Ja Es muss seyn!

Bemerkenswert ist, daß, während die Notierungen in den Konversationsheften, wie das Thema im Quartett bei den Worten:

April 1911

schicken, wenn Schuppanzigh für die erste Aufführung mit 50 fl. entschädigt würde. Ganz unangenehm überrascht sagte nun D*** dem Überbringer des Billets: »Wenn es sein muss—!« Diese Antwort wurde Beethoven hinterbracht, worüber er herzlich lachte, und augenblicklich den Canon niederschrieb:

»Es muss seyn! Es muss seyn! —«

Aus diesem Canon entstand im Spätherbste des Jahres 1826 das Finale seines letzten Quartettes in F-dur, welches er überschrieb: »Der schwer gefasste Entschluß«.

Der innere Zusammenhang dieser Anekdote mit jener oben erwähnten Äußerung von C. Holz d. d. Juli 1826 ist ersichtlich.

Hierzu gehört folgender von Holz im Faksimile mitgeteilter vierstimmiger kleiner Satz, welchen Thayer, Wasilewski und Hugo Riemann für einen Canon ansehen. — Auffällig ist, daß alle Stimmen den gleichen Schlüssel haben.

„Es muß“ jedesmal einen Terzensschritt zeigen, in dem mitgeteilten Satze jedoch zum zweiten Male ein Quartensprung eintritt.

Prof. Dr. Wilh. Altmann

I

Allegretto

A musical score for the song 'The Rose Tree'. The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat), and the time signature is 4/4. The music is in common time. The Soprano part begins with a treble clef and a key signature of one flat. The Alto part begins with a treble clef and a key signature of one flat. The Tenor part begins with a treble clef and a key signature of one flat. The Bass part begins with a bass clef and a key signature of one flat. The music is written in a single system with four staves. The lyrics are written below the staves. The music is in a simple, folk-like style. The melody is catchy and easy to remember. The accompaniment is simple and provides a good harmonic support for the melody. The overall mood of the song is cheerful and lighthearted.

First system of music, measures 78-83. The score is in 3/4 time with a key signature of one flat. It features a piano introduction with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The melody consists of eighth and sixteenth notes, while the accompaniment features a steady eighth-note pattern.

Second system of music, measures 84-89. The piano continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The melody is marked with *cresc.* and *p*. The accompaniment is marked with *cresc.* and *p*. The system concludes with a *cresc.* marking.

Third system of music, measures 90-95. The piano continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The melody is marked with *p cresc.* and *sf*. The accompaniment is marked with *p cresc.* and *cresc.*. The system concludes with a *cresc.* marking.

Fourth system of music, measures 96-101. The piano continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The melody is marked with *pp*. The accompaniment is marked with *pp*. The system concludes with a *pp* marking.

50

p *cresc.* *pp* *3*

cresc. *p* *cresc.* *p* *cresc.* *f*

60

f *p* *f* *p* *f* *p*

70

p *3*

First system of the musical score, measures 75-80. The music is in B-flat major and 3/4 time. It features a piano (p) with a crescendo (cresc.) leading to a forte (f) dynamic. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass.

Second system of the musical score, measures 81-86. The music continues with a piano (p) and a crescendo (cresc.) leading to a forte (f) dynamic. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass.

Third system of the musical score, measures 87-92. The music continues with a piano (p) and a poco ritard. (poco ritard.) marking. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass.

Fourth system of the musical score, measures 93-98. The music continues with a piano (p) and a sempre p (sempre p) marking. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass.

First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of one sharp (F#). The first staff (treble clef) contains eighth and sixteenth notes, with a triplet of eighth notes in measure 3. The second staff (treble clef) contains eighth and sixteenth notes. The third staff (bass clef) contains eighth and sixteenth notes. The fourth staff (bass clef) contains eighth and sixteenth notes. A dynamic marking *p* is placed below the first staff.

Second system of musical notation, measures 5-8. The music continues with similar rhythmic patterns. A dynamic marking *p* is placed below the first staff. A measure number **100** is placed above the third staff. The word *cresc.* appears below the second, third, and fourth staves.

Third system of musical notation, measures 9-12. The music features dynamic markings *f* and *sf* in the first and second staves. A dynamic marking *p* appears in the third staff. The word *pizz.* appears below the fourth staff.

Fourth system of musical notation, measures 13-16. The music continues with dynamic markings *cresc.* and *p* in the first, second, and third staves. The word *arco* appears below the fourth staff. The word *pizz.* appears below the fourth staff.

Musical score for measures 110-119. The score is written for four staves (Treble, Treble, Bass, and Bass). The key signature is one flat (B-flat). The tempo is marked 'p' (piano). The score includes dynamic markings 'cresc.' (crescendo) and 'p' (piano). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

120

Musical score for measures 120-129. The score is written for four staves (Treble, Treble, Bass, and Bass). The key signature is one flat (B-flat). The tempo is marked 'p' (piano). The score includes dynamic markings 'f' (forte) and 'p' (piano). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

130

Musical score for measures 130-139. The score is written for four staves (Treble, Treble, Bass, and Bass). The key signature is one flat (B-flat). The tempo is marked 'p' (piano). The score includes dynamic markings 'cresc.' (crescendo) and 'p' (piano). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Musical score for measures 140-149. The score is written for four staves (Treble, Treble, Bass, and Bass). The key signature is one flat (B-flat). The tempo is marked 'p' (piano). The score includes dynamic markings 'cresc.' (crescendo) and 'p' (piano). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

140

peresc. *sf* *f*

peresc. *f*

peresc. *f*

sf *cresc.*

sf *f* *sf* *sf*

pp *pp* *pp* *pp*

cresc. *cresc.* *cresc.*

150

pp *pp* *pp* *pp*

cresc. *p* *cresc.* *p* *cresc.* *p*

First system of music, measures 1-4. It features four staves (treble, alto, tenor, and bass). The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music includes dynamic markings such as *cresc.*, *p*, and *f*, and articulation like triplets (3).

Second system of music, measures 160-169. It features four staves (treble, alto, tenor, and bass). The first staff has a treble clef and a key signature of two sharps (F#, C#). The second staff has a treble clef and a key signature of two sharps. The third staff has a bass clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps. The music includes dynamic markings such as *f* and *p*.

Third system of music, measures 170-179. It features four staves (treble, alto, tenor, and bass). The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a bass clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps. The music includes dynamic markings such as *p* and articulation like triplets (3).

Fourth system of music, measures 180-189. It features four staves (treble, alto, tenor, and bass). The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a bass clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps. The music includes dynamic markings such as *cresc.* and articulation like triplets (3).

al *f* *p* *3* *p*

3 *p* 180 *cresc.* *f* *p <=>*

f *sf* *p* *pizz.* *arco.* *pizz.*

190 *cresc.* *p* *cresc.* *p* *cresc.* *p* *pizz.* *arco.*

II

Vivace.

10

20

30

p

pp

f

dim.

p

pp

cresc.

40

dim. *pp* *dim.* *pp* *dim.* *pp* *dim.* *pp*

50

cresc. *cresc.* *cresc.* *cresc.*

60

dim. *p sempre più* *p* *pp* *f* *dim.* *p sempre più* *p* *pp* *f* *dim.* *p sempre più* *p* *pp* *f* *dim.* *p sempre più* *p* *pp* *f*

70

f *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp*

Musical score for measures 80-89. The score is written for four staves (Treble, Alto, Tenor, and Bass). The key signature is one flat (B-flat). The tempo is marked *fp* (fortissimo piano). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The first staff has a melodic line with some grace notes. The second and third staves have a dense, rhythmic accompaniment. The fourth staff has a simpler, more melodic line. The score ends with a *cresc.* (crescendo) marking.

Musical score for measures 90-99. The score is written for four staves (Treble, Alto, Tenor, and Bass). The key signature is one flat (B-flat). The tempo is marked *p* (piano). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The first staff has a melodic line with some grace notes. The second and third staves have a dense, rhythmic accompaniment. The fourth staff has a simpler, more melodic line. The score ends with a *cresc.* (crescendo) marking.

Musical score for measures 100-109. The score is written for four staves (Treble, Alto, Tenor, and Bass). The key signature is one flat (B-flat). The tempo is marked *p* (piano). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The first staff has a melodic line with some grace notes. The second and third staves have a dense, rhythmic accompaniment. The fourth staff has a simpler, more melodic line. The score ends with a *cresc.* (crescendo) marking.

Musical score for measures 110-119. The score is written for four staves (Treble, Alto, Tenor, and Bass). The key signature is one flat (B-flat). The tempo is marked *f p* (fortissimo piano). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The first staff has a melodic line with some grace notes. The second and third staves have a dense, rhythmic accompaniment. The fourth staff has a simpler, more melodic line. The score ends with a *dim.* (diminuendo) marking.

120 13

pp *cresc.*

130

fp *cresc.*

140

sempre *p* *cresc.*

ff *sf* *ff*

150

sf

160

170

180

dim. *p* *sempre più p*

dim. *p* *sempre più p*

dim. *p* *sempre più p*

dim. *p* *sempre più p*

190

pp *ppp* *ppp* *ppp*

200

meno p *p* *meno p* *p* *meno p* *p*

210

pp *p* *f* *f* *f* *f*

220

dim. *p* *pp* *cresc.* *cresc.* *dim.* *p* *pp* *cresc.* *cresc.* *dim.* *p* *pp* *cresc.* *dim.* *p* *pp* *cresc.*

230

240.

250

240. 250

Handwritten musical score for 'The Rose Tree'. The score is written on four staves (treble and bass clefs). The key signature is one flat (B-flat). The tempo is marked 'Moderato'. The score includes a key signature change to two flats (B-flat and E-flat) at measure 240. The melody is in the treble clef, and the accompaniment is in the bass clef. The score ends with a double bar line and a repeat sign.

260

[illegible]

13

2.

270

1. 2. 270

p sempre più p pp f

p sempre più p pp f

p sempre più p pp f

p sempre più p pp f

dim. dim. dim.

p più p pp f

p più p pp f

p più p pp f

Lento assai, cantante e tranquillo

Lento assai, cantante e tranquillo

Violin I: *p cresc.* *sotto voce* *p* *p*

Violin II: *p* *cresc.* *p* *p*

Viola: *cresc.* *p* *p*

Cello/Double Bass: *p cresc.* *p* *p*

10 *p* *dim.* *cresc.*

p *dim.* *cresc.*

p *dim.* *cresc.*

p *dim.* *cresc.*

20

Handwritten musical score for 'The Rose Tree'. The score is written on four staves. The first staff is the melody, and the other three are accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The score includes dynamic markings such as *rfz*, *p*, and *dim.*. The piece concludes with a double bar line and a repeat sign.

Più lento

pp cresc. pp cresc. pp cresc. pp cresc.

18

pp cresc. *rfz* p cresc.

pp cresc. *rfz* p cresc.

pp cresc. *rfz* p cresc.

pp cresc. *rfz* p cresc.

Tempo I.

Tempo I.

p cresc. p pp cresc. p

p cresc. p pp cresc. p

p cresc. p pp cresc. p

p cresc. p pp cresc. p

40

E. E. 110 4

ten. ten.
semplice

cresc. poco cresc. poco cresc. poco

50
a poco p cresc. rfz

p dim. pp ritard.

IV

Der schwer gefasste Entschluss.

Grave

Allegro

Muss es sein?

Es muss sein!

Es muss sein!

Grave, ma non troppo tratto.

First system of musical notation. It includes vocal lines and piano accompaniment. The tempo changes from Grave to Allegro. Dynamics include *p*, *cresc.*, and *f*.

Second system of musical notation, primarily piano accompaniment. Dynamics include *f*, *ff*, and *cresc. f*.

Third system of musical notation, primarily piano accompaniment. Dynamics include *dim.*, *p*, *pp*, and *f*. The tempo changes from Adagio to Allegro.

20

30

40

50

Measures 50-59. The score is in 4/4 time with a key signature of two sharps (F# and C#). It features four staves: Treble, Violin, Bass, and Cello/Double Bass. The music is characterized by a steady eighth-note accompaniment in the lower staves and a more melodic line in the upper staves. Dynamics include *cresc.* (crescendo) and *p* (piano).

60

Measures 60-69. The score continues with the same instrumentation and key signature. The melodic lines in the upper staves become more active, featuring some sixteenth-note passages. Dynamics include *cresc.* and *p*.

70

Measures 70-79. The score continues with the same instrumentation and key signature. The music becomes more dramatic, with a significant increase in volume indicated by *f* (forte) and *ff* (fortissimo) markings. The melodic lines in the upper staves are more complex, featuring many beamed sixteenth and thirty-second notes. Dynamics include *cresc.*, *f*, *più f*, and *ff*.

80

Measures 80-89. The score continues with the same instrumentation and key signature. The music features a first ending (1.) and a second ending (2.). The dynamics include *f*, *p*, and *ff*. The melodic lines in the upper staves are highly complex, with many beamed sixteenth and thirty-second notes.

90

sf sf sf sf sf p p p p

sempre p sempre p

100

p p p p p p p p p p

sempre p

110

p pp p p p p p p p p

sempre p

120

cresc. p cresc. p cresc. p cresc. p

sempre p

130

cresc. p *pp* *pp* *pp*

140

p *p* *p* *p*

150

dim. *dim.* *dim.* *dim.*

160

ritard. *tr* *in tempo* *p cresc.* *p cresc.* *p cresc.* *p cresc.* *p cresc.*

Grave, ma non troppo tratto

25

ff sf ff sf ff sf

170

f dim. p cresc. f
f dim. p cresc. f
f dim. p cresc. f

poco rit.

Allegro.

180

dim. p dolce
dim. poco rit. p dolce
dim. poco rit. p dolce

sf sf sf sf sempre f
sf sf sf sf sempre f
sf sf sf sf sempre f

26

190

The image shows a page from a music book, numbered 26 in the top left corner. The page contains a musical score for a piece titled "The Rose Tree" (No. 190). The score is written in 2/4 time and the key of B-flat major (two flats). It consists of four staves: Treble 1, Treble 2, Alto, and Bass. The melody is primarily in the Treble 1 staff, with accompaniment in the other three staves. The piece is 190 measures long.

A musical score for a song titled "The Rose Tree". The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#), and the time signature is 4/4. The music is in common time. The first staff (Treble 1) contains the melody, starting with a treble clef and a key signature of one sharp. The second staff (Treble 2) is a second part, also in treble clef with one sharp. The third staff (Bass 1) is in bass clef with one sharp. The fourth staff (Bass 2) is in bass clef with one sharp. The score includes a tempo marking "200" at the beginning. The music features various musical notations including notes, rests, and dynamic markings like "p" (piano). The lyrics "The Rose Tree" are written below the staves.

sempre p

sempre p

sempre p

10

Musical score for "The Rose Tree" in 2/4 time. The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat). The tempo is marked "Allegretto" and the dynamics are "p" (piano). The score consists of 11 measures. The first measure is a whole rest for all parts. The second measure has a "cresc." marking. The third measure has a "p" marking. The fourth measure has a "cresc." marking. The fifth measure has a "p" marking. The sixth measure has a "cresc." marking. The seventh measure has a "p" marking. The eighth measure has a "cresc." marking. The ninth measure has a "p" marking. The tenth measure has a "cresc." marking. The eleventh measure has a "p" marking. The score is numbered "E. 2:1104".

[illegible]

Poco adagio. Tempo I.

250 pizz.

mp pp pp pizz. pizz. pizz. pizz.

arco 260

arco pp arco pp arco pp

270
sempre pp ff
sempre pp ff
sempre pp ff
sempre pp ff

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